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be less than six feet in length, and longer if the room is large. Simply a plain, strong wood frame, with a set of springs and hair mattress on that, its sumptuousness is marked by the covering and its pillows.

**F**OR a spread some Oriental stuff is the richest. Of these, Bagdad portieres are the cheapest.

But they are a little overdone. Where the couch is used in a den, a smoking or a common sitting-room those old blue and white counterpanes of our grand dames are suitable, certainly where the blue accords or contrasts with the wall colors or furniture. Some of these counterpanes, woven with intricate intersecting circles, are very decorative. They are edged with fringe. Being woven out of good materials on hand looms, they will last through another century or two. They have only the blue color with the white, but that is enough.

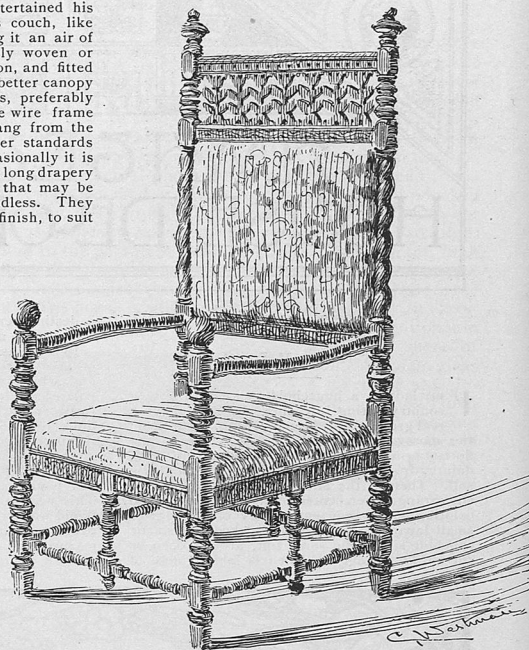
Next to these in cheapness and durability are corduroy, a material that is not generally rated at its full decorative value. A rich mahogany color, old gold, deep dull electric blue or dull dark green will suit one colored room or another. Where the couch corner is very dark either the cover must be lighter or it must be enlivened with bits of brilliance or glints of gold in the pillows. Should a cover of multi-colored stuff be selected for the couch then the cushions may show various tints, but most of them should be of one solid color.

**T**HE finest covering of all, one to be selected where the purse will allow, is a handsome Oriental rug. It should first be cleansed. Then with cushions galore, you will never cease to rejoice in your comfortable couch. Certainly it is not suitable for the drawing-room. In the back parlor, more frequently used, or in any other room save the dining-room, it will be useful. A celebrated general and statesman used to retire from his office to the back parlor for a few moments' rest, now and then, upon

such a couch, while his wife entertained his callers in the front room. This couch, like many others, had a canopy, giving it an air of seclusion. Here it was a curiously woven or braided fixture made out of galloon, and fitted to an umbrella-shaped frame. A better canopy can be made out of Japanese goods, preferably some dull color shot with gilt. The wire frame from which it is suspended may hang from the ceiling, or it may rise from corner standards attached to the couch frame. Occasionally it is made to slope like an awning, with long drapery at the couch foot. The varieties that may be rung upon couches are almost endless. They should be made, in size, style and finish, to suit a certain designated place.

**A**ND so it is with the cushion. A delicate taste will select each not for its beauty alone, but in regard to its neighboring cushion. The ordinary silk-beflowered article needs no description. It is of those more unique that we would speak. Such a one is covered on one side with corduroy, on the other with silk or saten.

To lighten a dark corner the corduroy may be trimmed with Japanese gold thread or gold-colored Boston art silk couched on. These are applied in parallel lines along the cording of the corduroy, from one-fourth to one-half an inch apart. By beginning these lines two inches long and increasing a half inch at either end until they extend nearly the length of the cushion, then shortening them, a diamond-shaped figure is the result. Or the lines may be alternately long and short, or in clusters of



Easy Chair. By C. Westman.

three or five. In fact many pretty figures may be made on corduroy in this way without the necessity of marking them, since the ribs of the material are the guide. A small x of the silk at either end of the lines will be sufficient finish. Such glintings of gold are effective in a shaded corner.

#### LINOLEUM IN DECORATION.

BY W. S. RICE.

**T**HE plain linoleum, before it is stamped at the factory, has a texture not unlike leather and is a beautiful soft shade of brown. It is admirably adapted to the decoration of screens, panels, etc., when decorated with oil paints or distemper colors, or even with transparent water colors, which all take very kindly to the linoleum. This material can be bought at any large oilcloth factory.

For decorating the screen given in illustration the linoleum is tacked upon a pine frame with brass-headed tacks, which form a beading around it.

The color scheme is as follows: The whole design is very effective, treated in flat tints and outlined with deep brown. The flesh tones are painted in soft, warm colors. The hair in tones of golden brown, wings warm gray, and the drapery in shades of warm red brown. The ribbons are a cool blue gray. The dish is composed of soft grays and browns and the fruit in yellows, reds, greens and browns.

The pedestal is painted with a warm gray and the cornucopias with a touch of blue gray.

The scheme of color for the central panel will answer for the sides with the exception of the lettering. This may be done in deep brown and touched up with gold in the high lights.

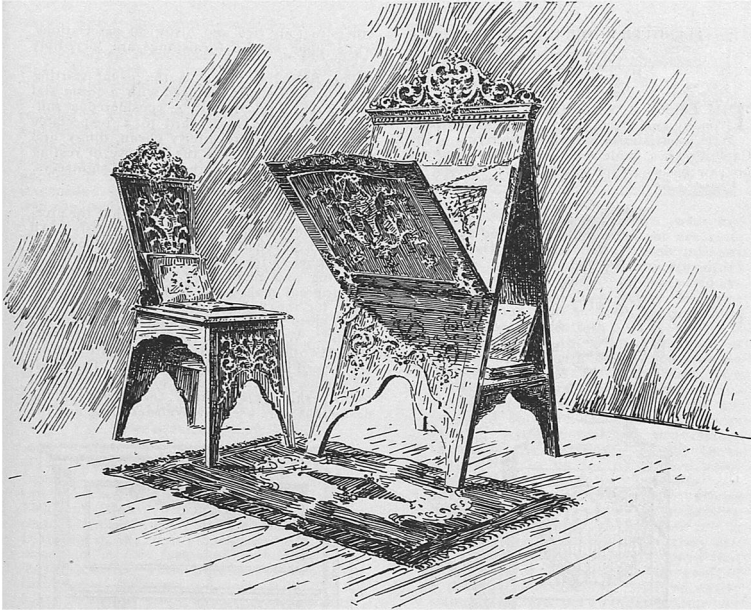
Very nice effects may be obtained with less elaborate designs by stenciling in one or two tones. Heraldic designs are quite appropriate for this purpose.

#### DECORATIVE NOTES.

**O**NE of the most attractive friezes for a cottage dining-room is a row of plates, each attached to the wall by its own wire-holder. No two should be alike, nor need they be of the same size. The larger plates may be placed in the middle of each wall and at the corners. The



A Design for a Dining-room Screen in Decorated Linoleum. By W. S. Rice.



Picture Portfolio or Easel and Chair. By F. S. Marenzana.

distances between them should be about equal to their average diameter. An arrangement of color harmonies will test the sensitive eye of the housemistress, who will place them side by side upon a table before fastening them to the wall. Where the color and the design are effective, little attention need be given to the fineness of the ware. The old blue shows well, so do large patterns of delf and Chinese and Japanese ware. That there should be more pieces of a tint contrasting with the wall than any other is evident. For instance, in a dining-room with a terra cotta wall and a lighter frieze of the same color, a good deal of old blue and white china would be admirable.

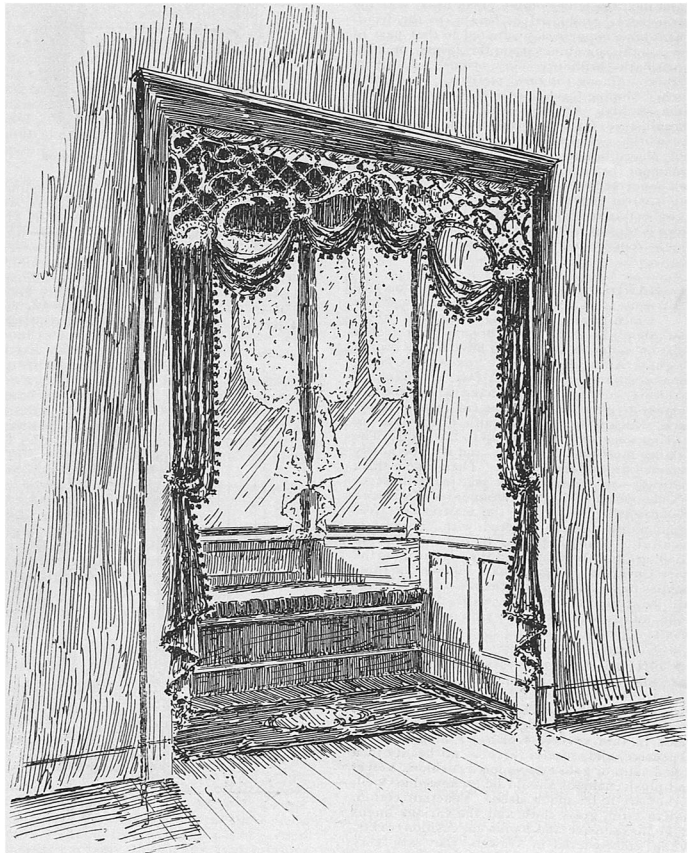
IN such a room a shelf over a doorway would be an excellent place for large decorative pieces. Suppose it is covered with old blue plush or velours, as well as the wall over it. In the center we can place a large plaque or plate of satsuma ware, or something similarly colored. On either side may be a vase of blue and white, or a jug or jar in place of one of the vases. The two should not be duplicates nor of the same shape or size, though neither ought to be so small as to be insignificant or out of proportion to the other. Whenever such decorations are arranged the housekeeper should see that they are properly dusted. Nothing is in more wretched taste than to be careless about such matters. A coating of dust, a bit of grime, woefully reveals careless housekeeping.

IT is a pity that the senseless superstition concerning the unluckiness of peacock feathers should prevent the use of these extremely decorative materials in many "well regulated families." There seems to be a widespread fear of the use of the plumage of this sumptuous bird, which it is hoped will be allayed by the light of reason and experience. What for instance can be finer on a self-colored wall than a group of these long, nodding, graceful plumes? In a jar upon that shelf that has been described with the quills stuck in sand to keep them in place, they have a kind of real and stately beauty, such as nothing else can quite approach. They may be sewed upon a pasteboard background, overlapping one another to make a large plume-like decoration that can be hung picture-wise. Once the famous artist Whistler decorated a notable dining-room in London with peacocks in all sorts of attitudes, especially with full spreading tails. They strutted over door panels and lorded it over the walls from the broad frieze, making of the room one of the notable

show-places of the metropolis of England. Who, in this country, will dare to emulate Whistler?

THE "manifest destiny" of silver in the household, no matter what it may be in national finances, is to a great extent, to give way to glass. To-day even rests for carving knives and forks are made of crystal. And it must be confessed the greater brilliance of the latter over the former indicates that glass has "come to stay." In sterling silver there are always table articles that will never be superseded. The spoon fad, however, seems to be entirely a thing of yesterday. Those who have souvenir spoons use them on the table, and no longer as articles of vertu to be looked at and talked about. Spoon-making was carried to absurd lengths, and so "vaulting ambition o'erleaped itself" and ruined the business. As illustration, there was actually placed upon the market a New Jersey souvenir spoon, whose heraldic device was simply an enormous mosquito. The new orange spoons have saw teeth on one side of the bowl. The latest berry forks have two prongs instead of three. When silver is washed in strong soap-suds strengthened by borax, daily, then rinsed, it will seldom need cleaning.

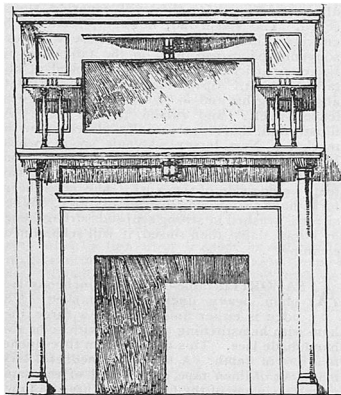
A FAVORITE table-cloth for luncheons is a plain heavy linen, not damasked. The edge is either finished with a three inch hem with hemstitching above, or with some rich hand made lace. This may be from three inches to a foot in depth. A so styled mediæval lace, made out of linen tape and thread of the same material, is one of the finest garnitures for lunch cloths. Such things are done as pick-up work by many a nice housekeeper, who, when it is completed, makes napkins to match. These sets



Suggestion for Decorating a Bay Window in Carved Gilt Fret Work. By F. S. Marenzana.

will last two generations. In one case the set, trimmed with lace nearly fifteen inches deep, is kept in a small chest on a table in the dining-room.

**D**IAGONALLY across from this table is a corner cabinet, containing cut glass. The glass, comprising everything that can be mentioned in this line, is so arranged that the



Wood Mantel. By J. H. Hutfaff.

higher pieces, such as salad bowls and decanters stand next the wine-colored plush back, with the lower pieces graduated in height, to the front. The cabinet is purposely situated so that part of the day the sun shines upon the facets, making a prismatic brilliance that brings out all its beauty. Among the rarer pieces are a tall claret pitcher, sloping forward so as to pour out the contents readily. All this glass is of American manufacture, for which this country now leads the world. Among the smaller bits is a table bell, placed beside the mistress's plate more for ornament than use, since there is an electric call bell connected with the floor at her feet. This bell is silver filigree and glass. The handle and a connecting cover extending a third of the way down is filigree, the remainder being glass. The tone is remarkably sweet and musical.

**A** HANDSOME and comfortable sofa may be made from a cot bedstead—one of those cots which have long, springy slats, and which cost about \$1.50 or \$2. Three or four inches must be sawn off the legs to have it of a proper height. After this is done take some handsome cretonne or chintz (in fact, any kind of furniture covering), and make a box-pleated valance to go all around the cot (except at the back, which is against the wall). Tack this on, leaving something at the top to lay over. The valance must touch the floor, and is to be neatly hemmed around the bottom. Then take a thick mattress—an ordinary flock mattress will serve—and cover it with the cretonne, tufting it with a long needle just where the mattress is tufted—put a little button covered with cretonne in each tuft. Make a puffing of same material to go all around the sides, and then lay it upon the cot. Cover two large, square pillows, or three smaller ones, according to the size of cot. These will be supported by the wall. When all is done, an exceedingly pretty sofa or divan is the result.

**C**USHIONS in every variety continue to be piled upon divans, couches and sofas, and there is a wealth of beauty as well as comfort in those soft, yielding rolls and squares of down and feathers. Little economies may be made in thin covers, which are in general so expensive, and, surely, there is no beauty in a soiled satin or gold-embroidered cushion. Velvet and plush cushions should be eschewed as well, if they are to be much used. Venetian cotton, Italian satin, grass cloth and the various linens make inexpensive and handsome cushion covers. When embroidered in crewels they are very effective. Crepe and iridescent silks make beautiful cushions with or without flounces.

#### FURNITURE IN THE U. S. CAPITOL.

By F. B. BROCK.

**T**HE Capitol at Washington is a repository for many quaint and curious bits of furniture.

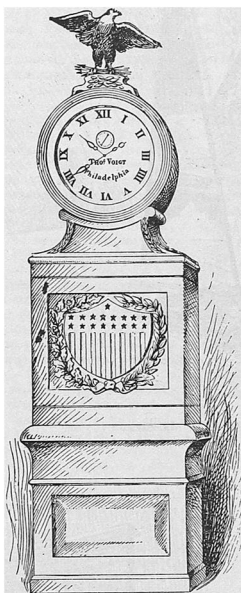
If a tourist who had made the round of the Capitol with a guide were asked what furniture he saw he would probably reply: "None at

others that are rich and historical associations, while some of the furnishings are incredibly shabby.

The Rotunda, which is the usual starting point for tourists, is equipped with a dozen slat settees that would hardly be considered a suitable outfit for a back yard to a respectable dwelling. They are utterly cheap, dingy and disreputable, but serve the purpose of resting the weary feet of many thousands of sightseers.

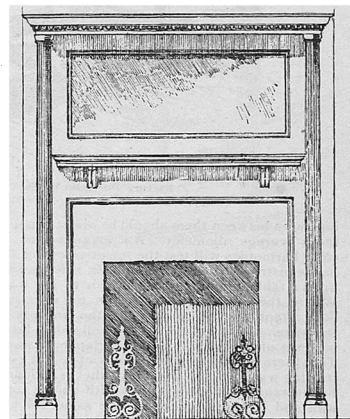
#### THE SENATE CHAMBER

is at present stripped of furniture while the process of housecleaning goes on vigorously. All the desks and chairs are moved to an upper east room, where a force of workmen are busy sandpapering and repolishing. The Senators use the original mahogany desks that were first made for the Senate, with the addition of an upper portion, which gives an additional drawer and lid. When a new State is admitted to the Union two desks of this same pattern are ordered and placed in the Senate chamber. The Senator's name is engraved on a plate and fastened to his desk. Unfortunately, the identity of the desks that were used by Webster, Clay and the



Clock in the Capitol, Washington.

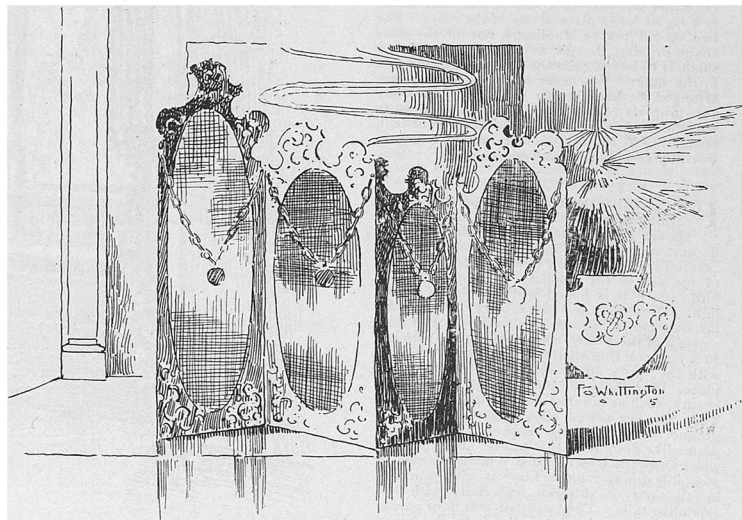
all." In the general impression of tiled floors, frescoed walls and marble statues there would be no recollection of furniture whatever. If he retraces his steps with his eyes open for the furniture that the building contains, however, he will find plenty of it. While the furniture in the Capitol has always conformed to the nature and uses of the building and is strictly civic or official in character, there are some few pieces that are rich and decorative in themselves and



Wood Mantel. By J. H. Hutfaff.

great men of the old days is lost. They are still in use, but bear other names.

In the corridor just outside the entrance to the Senate is the large clock represented in the drawing. This has been in the Capitol so long that the memory of man runneth not to the con-



Screen for Ladies' Boudoir. By F. O. Whittington.